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may be acceptable; there is not so large a choice as we find in enamel colors, because the oxyds from which colors can be made capable of standing the intense heat necessary are few in number. This is no drawback, for the way in which colors are multiplied in every branch of painting serves no good purpose except for trade, tending only to confuse the artist, especially a beginner; a limited palette is always the best. I give the list from a well-known reliable English make; the same colors will be found under slightly varying titles made by other firms equally reliable and well known. Black, best used alone, very powerful; azure blue, good for skies, mixes well with white, best used in thin washes; ultramarine blue, richer than azure, but similar in character; mazarine blue, this is the splendid deep, rich color of a purplish hue so admired in Derby, Chelsea and other famous foreign makes of china; it mixes well with most of the underglaze colors and with white.

Vandyke, chestnut and deep brown; these work well in combination or painted over one another to produce a variety of tints; they form good backgrounds, with a thin wash of black over them an excellent sepia is the result. Buff may be put on very freely. Crimson, answering to carmine in enamels. Dove and fawn both very useful. Rose leaf green, in two dark shades. Sèvres, a delicate spring green and apple green of an olive tint, therefore hardly answering to its name. Orange and yellow, these speak for themselves. White; this, it should be remembered, is the flake white of the china painter; it mixes easily with all the colors except black. It may be impasted freely for high lights, and for this purpose should be put on with great decision. A few more colors may be found on the retailer's list, but they can readily be dispensed with by means of the judicious mixing of those above named.

As I have already suggested, the method for painting under the glaze resembles the process of oil painting, for shadows are put in and high lights added by means of mixing with the colors more or less of white; also the lights may be loaded on till they are quite raised, but this is optional, still, while aiming only at a flat surface, most of the tints can, and should be, laid thickly without risk of cracking or blistering, as they would be apt to do if so treated, over the glaze. The fat, oil and turpentine can be freely taken as a medium; sometimes if extreme depth and brilliancy are called for in some parts of the design, the first wash is put on with gum water, then, when thoroughly dry, it may be gone over with the paints mixed with the oil and turpentine. The paint does not slip up as on a glazed surface, nevertheless it must not be repainted or tampered with while wet. Flat tints are powdered on the surface, which should be prepared with tinting oil to receive them; they are not evened by pouncing as they may be on the glaze.

Camel hair pencils are needed for fine, smooth work, but if a rough, raised surface be in view, then hog hair tools are necessary. Floral and conventional subjects are usually chosen; the art does not lend itself to the miniature-like effects of enamel colors in figure painting.

As a rule, generally speaking, the work should be completed in one painting, but this is not arbitrary; sometimes, for very highly finished work, the first painting is thinly washed over with glaze, fired, then repainted, fully glazed and fired again. In a case of this kind the first painting must not be put in as heavily as for one firing. Yet another plan lends itself to elaborate details, requiring finishing touches; this involves the use of enamel colors after the glazing process, the subsequent firing being then at rose heat only. This, as an after painting, is permissible, and advisable in some cases, but care must be taken not to injure the breadth and depth of the underglaze coloring.

Judgment, to be acquired only by practice, will guide the operator to an appreciation of just how far he may venture in this over painting, so as to add to the beauty of the finished effect by a legitimate means thus at command. All the gilding must be put on after the glazing is fired, as the prepared gold will not stand the glaze kiln heat. The gold is therefore applied exactly as in overglaze painting, so that it is not necessary to go into detail with regard to this part of the process, since our readers have already been well instructed on this point.

It may be interesting to note that bands of underglaze color can be put on china already glazed, which can then be reglazed, fired, and afterward decorated in the usual way with overglaze colors. This is a distinct advantage if any particular shape in French or Belleek ware is fancied. Moreover, these bands of

color can be decorated with gold without endangering its purity and luster. A dinner service thus treated with borders of color, enriched with raised gold as a setting to the picture, or floral sprays painted on the body of the piece, will well repay the worker for the extra labor and expense entailed.

With skillful handling the artist may, having such means at command, vie with the most expensive importations from foreign factories.

The tremendous heat required for bringing out the full beauty of underglaze colors renders it impracticable to fire them in the small studio kilns so popular for overglaze painting. If, however, the interest in underglaze painting by amateurs increases, as seems likely, business enterprise will probably find a way of meeting the difficulty. In the mean time there are facilities for under-glaze firing, open to those who wish to avail themselves of them; several pieces can be sent at a time long distances without fear of injury, if carefully packed, because the preliminary hardening can be done at home in the studio kiln.

Moreover, there is an additional reason for sending pieces to be fired by professional firers, for it may be noted they likewise undertake the process of glazing, which we should not recommend an amateur to attempt for obvious reasons. First, the quantity of glaze required to be kept in stock would be very disproportionate to the ordinary amateur's needs, in view of the fact that the biscuit has to be dipped—that is, thoroughly immersed—in the liquid glaze for a full glazing. Only for repainting can it be lightly brushed over.

Then for different kinds of biscuit a different glaze is called for. If the wrong glaze is applied so that it does not assimilate properly with the surface beneath, it will craze and a series of small cracks will be the disastrous result. Again, the handling of pieces in glazing is a delicate matter, requiring some experience, while hooks and clips of various sizes are required for holding the china during the process of glazing. Hence it will be seen that unless working on a very large scale, it would not be worth while to attempt glazing and glaze firing at home.

It is well, however, to keep a small quantity of glaze on hand for finishing with enamel colors, because a very little glaze used in painting as a medium will greatly help to soften the colors into the high glaze beneath, while avoiding the risk of deadening it where repainted. A fine glaze kiln has been set up in New York City specially for the convenience of amateurs; it is brick lined and heated with gas. By means of numerous stop cocks the heat can be regulated to a nicety, so that the kiln is equally available for enamel work when not in use for glazing.

In spite of the excellence and success of the iron studio kiln, there can be no doubt of the superior qualities of a brick kiln, especially for firing large pieces; it reduces to a minimum the risk of breakage through sudden expansion, caused by the too rapid heating of the iron muffle; also it is generally admitted that the coloring is purer when surrounded by bricks instead of metal in the baking process. In spite of the drawback of not being able to fire one's work at home, there is a very real and increasing interest observable in the beautiful and fascinating art of underglaze painting. To those who feel inspired to try it, I trust these few suggestions may be helpful. If they already understand how to paint in enamel colors, I venture to say that they will easily become proficient in this new departure, adding thereby the charm of variety to their artistic efforts in the embellishment of their homes.

DECORATIVE NOTE.

THE loudly talked of decadence of the East in late years in decorative art products has received, and is certain to receive in the near future, a most gratifying corrective by the establishment of branches of native trading firms in England and the United States. It is chiefly due to the energies of art traders of this kind who come to understand the needs of Western taste and who are able to employ, on a large scale, the best workers, who are induced by good wages to give their work a superior finish, that the charming products of Indian art will hold their own in the markets of the world and not have to depend merely on the patronage of Rajahs already surfeited with Hindoo art. When once the fashion for Indian art arises, a salutary, esthetic influence will dominate the life of our Western people.